

Early Utah Masterpieces: Script For Gallery Tour

This script assists teachers, docents and volunteers in leading tours of the Utah Masterpieces traveling exhibit. Since each exhibit will be hung differently, the tour leaders should re-order the pages according to the actual exhibit layout.

LANDSCAPES

John Hafen – *Timpanogos*

JOHN HAFEN LIVED FROM 1856 TO 1910. HE WAS AMONG THE FIRST FOUR ARTISTS TO BE SENT TO EUROPE BY THE MORMON CHURCH TO STUDY PAINTING. THE “FRENCH MISSIONS” WERE VERY IMPORTANT BECAUSE THE CHURCH INTENDED TO BEAUTIFY TEMPLES THROUGHOUT UTAH WITH MURALS AND PAINTINGS.

HAFEN RETURNED FROM EUROPE IN 1891 WITH A DESIRE TO PAINT LANDSCAPES. HE HAD BEEN INFLUENCED BY REMBRANDT, MILLET (MIL-LAY), GEORGE INNESS, AND THE FRENCH IMPRESSIONIST PAINTER JEAN BAPTIST-CAMILLE COROT (COOR-ROH).

UNFORTUNATELY FOR HAFEN, THE INFLUENCE OF COROT HAD A NEGATIVE EFFECT ON HIS POPULARITY AT HOME. COROT’S STYLE IS REFLECTED IN THIS PAINTING – “TIMPANOGOS.” IT HAS SUBTLE, DELICATE COLORS AND FEELINGS. UTAHNS OF HAFEN’S DAY PREFERRED SPECTACULAR LANDSCAPES WITH ALMOST PHOTOGRAPHIC REALISM LIKE CULMER’S RIVER SCENE, ZION (REFER TO PAINTING NEARBY).

TODAY, HOWEVER, HAFEN’S WORK IS HIGHLY VALUED AND USUALLY SELLS FOR MORE THAN OTHER UTAH ARTISTS OF HIS DAY.

IN THIS PAINTING -- *TIMPANOGOS* -- THE BACKGROUND IS MORE DOMINANT THAN THE FOREGROUND. THE FOREGROUND WITH ITS ROAD VANISHING POINT LEADS THE EYE TO THE BACKGROUND. THE FOOTHILL LEADS THE EYE FURTHER TO THE MAJESTIC MOUNTAIN -- TIMPANOGOS -- WHICH IS CLEARLY THE SUBJECT OF THE PAINTING.

THE "HORIZON LINE" IS AN IMAGINARY LINE THAT DIVIDES THE BACKGROUND FROM THE FOREGROUND. IN *TIMPANOGOS*, THE HORIZON LINE IS AT THE TOP OF THE LOWER THIRD OF THE PAINTING. (POINT TO THE HORIZON LINE). LANDSCAPE ARTISTS ALWAYS USE A HORIZON LINE TO GUIDE THEM IN THE ARTISTIC COMPOSITION OF THEIR PAINTINGS.

COOL COLORS ARE DOMINANT (BLUE, GREEN, WHITE) WITH WARM COLORS IN THE ROAD AND FIELD THAT APPEAR TO DRAW THE EYE TO THE MAIN SUBJECT OF THE MOUNTAIN. WHEN COOL AND WARM COLORS ARE USED TOGETHER, THE CONTRAST MAKES THE PAINTING INTERESTING TO THE EYE.

H.L.A. Culmer – *River Scene, Zion*

IN CONTRAST TO HAFEN'S *TIMPANOGOS*, THE BACKGROUND IN CULMER'S *RIVER SCENE, ZION* IS MORE DOMINANT THAN THE FOREGROUND.

AGAIN, THE ARTIST USES A CURVED LINE -- THIS TIME A RIVER -- TO LEAD THE EYE INTO THE ROCK CLIFFS. NOTE THAT IN BOTH HAFEN'S AND CULMER'S PAINTINGS THE "HORIZON LINE" IS THE TOP OF THE LOWER THIRD OF THE PAINTING.

WARM COLORS MAKE THE RED ROCK CLIFFS DOMINANT AND PLEASING. THE COOL GREEN OF THE VEGETATION GIVES A DARK LINE THAT CONTRASTS WITH THE REFLECTIVE QUALITY OF THE WATER IN THE RIVER.

J.T. Harwood – *Black Rock*

THIS IS A VERY DIFFERENT LANDSCAPE WITH A VERY DIFFERENT FEEL. J.T. HARWOOD'S PAINTING *BLACK ROCK* WAS THE FIRST PURCHASED FOR THE ALICE ART COLLECTION BY ALICE MERRILL HORNE.

IN *BLACK ROCK* THE HORIZON LINE IS ALMOST IN THE MIDDLE OF THE PAINTING. THE FOREGROUND IS MORE DOMINANT THAN THE BACKGROUND. THE ARTIST PAINTS A LOT OF DETAIL IN THE ROCKS AND MAKES THE MOUNTAINS IN THE BACKGROUND MORE IMPRESSIONISTIC.

THE AUSTERE BLACKS AND WHITES OF THE ROCKS AND WATER ARE CONTRASTED WITH THE WARM TONES IN THE SKY. THIS PAINTING WOULD FEEL DULL AND SOMBER IF ALL THE COLORS WERE COOL, BUT THE ORANGE PEACH TONES OF THE SKY PROVIDE GREAT CONTRAST.

J.T. HARWOOD WAS BORN IN LEHI, UTAH IN 1860. HE WAS THE FIRST UTAH MAN TO BE ACCEPTED IN THE PARIS SALON IN 1892. HE WAS A VERY SUCCESSFUL PROFESSOR AT THE UNIVERSITY OF UTAH IN THE FINE ART DEPARTMENT IN THE 1920s.

Samuel H. Jepperson – *Provo City*

IN SAMUEL JEPPELSON'S *PROVO CITY*, THE FOREGROUND IS COMPETING WITH THE BACKGROUND FOR ATTENTION. THE ARTIST PAINTS THE MOUNTAINS AND THE HAYSTACKS WITH THE SAME AMOUNT OF DETAIL. THE HORIZON LINE DIVIDES THE PAINTING IN HALF.

HAYSTACKS WERE AN IMPORTANT SYMBOL OF THE ABUNDANCE OF NATURE, PARTICULARLY THE ABILITY TO SUSTAIN LIFE IN THE DESERT. THE WARM COLORS OF THE HAY MEADOW ARE A COUNTERPOINT TO THE BLUE OF THE MOUNTAINS. A LINE OF DARK GREEN SEPARATES THE TWO SUBJECTS IN THE PAINTING AND PROVIDES CONTRAST.

PORTRAITS

J.T. Harwood – *Priscilla*

PORTRAITS ARE INTENDED TO COMMUNICATE THE LIKENESS OF THE PERSON AND ALSO TO COMMUNICATE THE PERSON'S PERSONALITY OR MOOD.

TO ACHIEVE THESE OBJECTIVES, THE BACKGROUND OF A PORTRAIT MIGHT SHOW THE INTERESTS OF THE SUBJECT OR LEAD THE EYE TOWARDS AREAS OF THE PAINTING THAT THE ARTIST WANTS TO EMPHASIZE. OBJECTS AND COLORS IN THE PAINTING CAN ADD INFORMATION ABOUT THE PERSON.

J.T. HARWOOD PAINTED THE LANDSCAPE CALLED *BLACK ROCK* THAT WE JUST SAW. THIS IS HIS PAINTING OF *PRISCILLA*. IT IS CONSIDERED ONE OF THE FINEST PORTRAITS IN THE COLLECTION.

WE SEEM TO LEARN A GREAT DEAL ABOUT PRISCILLA FROM THIS PICTURE. THE INCLUSION OF A PIANO WITH THE ROSE APPEARS TO BE DELIBERATE, SUGGESTING THE YOUNG WOMAN IS AN ACCOMPLISHED MUSICIAN. THE SPINNING WHEEL, WHICH PRISCILLA APPEARS TO HAVE JUST STOPPED USING A MINUTE AGO, SHOWS HER INDUSTRY. THIS WAS IMPORTANT IN THE 1880S WHEN WOMEN STILL MADE THEIR OWN CLOTHES AND KNITTED THEIR OWN SWEATERS. WOMEN'S "HANDS WERE NEVER IDLE" IN PIONEER AND VICTORIAN AMERICA.

HARWOOD'S USE OF A DARK BACKGROUND AND LIGHT DRESS MAKES THE FIGURE MORE PROMINENT IN THE PAINTING. YOU'LL NOTICE THAT THE MAIN FIGURE OCCUPIES ROUGHLY HALF OF THE CANVAS.

THE HEAVY PIECE OF FURNITURE ECHOES THE GENERAL DIRECTION OF THE FIGURE, CALLING ATTENTION TO THE GENERAL ATTITUDE OF THE BODY.

THE SPINNING WHEEL AND CHAIR SEEM TO FRAME THE BODY LIGHTLY WHILE THE PIANO FRAMES THE BODY FROM THE OTHER DIRECTION AND ITS BULK BALANCES THE BULK OF THE WHITE DRESS.

Lee Greene Richards – *Helen*

LEE GREENE RICHARDS STUDIED IN FRANCE AND HAD A PORTRAIT STUDIO. HE ALSO PAINTED MURALS IN THE STATE CAPITOL.

THIS PORTRAIT OF A GIRL NAMED HELEN APPEARS TO HAVE BEEN INFLUENCED BY THE PAINTING CALLED *WHISTLER'S MOTHER* BY JAMES MCNEILL WHISTLER. PERHAPS HELEN'S PERSONALITY WAS SIMILAR TO THE AUSTERE ELDERLY WOMAN PAINTED IN 1871, BUT PROBABLY NOT.

THE BACKGROUND TELLS US VERY LITTLE ABOUT THE GIRL IN THE PICTURE. HELEN IS NOT LOOKING AT THE VIEWER, BUT IS IN PROFILE SO SHE APPEARS DETACHED AND ALOOF EVEN THOUGH THAT MIGHT NOT BE HER PERSONALITY. THE DRESS IS BEAUTIFULLY PAINTED WITH VERY PRIM LACE. THE HEAD DRESS IS ALSO VERY PRIM AND NEAT --- IS THAT WHO SHE IS – A PRIM, NEAT PERSON? WE WILL NEVER KNOW.

Rose Hartwell – *Jewel Box*

COMPARE LEE GREENE RICHARD'S *HELEN* WITH ROSE HARTWELL'S *JEWEL BOX*. THIS IS A MUCH MORE COLORFUL PICTURE OF A WOMAN IN HER BEDROOM TRYING ON JEWELRY. IS IT A PORTRAIT OR A PICTURE OF A JEWELRY BOX? THE WOMAN'S GAZE DOES NOT ENGAGE THE VIEWER AND HER FACE IS NOT WELL-DEFINED. HOWEVER, THE JEWELRY BOX AND THE OBJECTS AROUND IT ARE WELL-DEFINED. THIS PICTURE IS REMINISCENT OF 17TH CENTURY DUTCH PAINTERS.

A.B. Wright – *Portrait*

UNLIKE THE JEWEL BOX, THERE IS NO DOUBT THAT A.B. WRIGHT'S *PORTRAIT* IS CLEARLY A PORTRAIT. THIS BEAUTIFULLY EXECUTED PAINTING COMMUNICATES THE LIKENESS OF THE SUBJECT. SHE'S LOOKING DIRECTLY AT THE VIEWER. HER GAZE HOLDS THE VIEWER'S ATTENTION.

THE WIDE OPEN EYES AND FIRMLY MOLDED MOUTH MAKES IT APPEAR SHE HAS JUST SAID SOMETHING THAT SHE WANTS YOU TO REMEMBER. UNLIKE THE PALLID SKIN TONES OF THE OTHER THREE PORTRAITS, THIS YOUNG WOMAN'S SKIN TONES ARE ROSY AND LUMINOUS. SHE APPEARS VERY MUCH ALIVE. THE CONTRAST WITH THE DARK BACKGROUND ACCENTUATES THE FACE AND THE LIFELIKE QUALITY OF THE SUBJECT.

ALMA BROCKERMAN WRIGHT WAS BORN IN SALT LAKE CITY IN 1875. HE STUDIED PAINTING UNDER J.T. HARWOOD AND GEORGE OTTINGER. DURING THE SECOND WORLD WAR, WRIGHT WAS A PRISONER OF WAR.

THEN & NOW – ARTIST AS HISTORIAN

Danquart “Dan” Anthon Weggeland – *North State Street*

DAN WEGGELAND WAS BORN IN NORWAY IN 1827. HE BECAME A MORMON IN 1854 AND MOVED TO ENGLAND WHERE HE SERVED ON A MISSION.

IN 1861 HE CAME TO SALT LAKE CITY WHERE HE PAINTED SCENERY FOR THE SALT LAKE THEATRE, BUT HIS REAL LOVE WAS RECORDING HISTORY. HE LOVED TO PAINT SCENES THAT SHOWED HOW PEOPLE LIVED AND HOW THINGS LOOKED.

NORTH STATE STREET IS AN EXAMPLE OF HIS ROLE AS ARTIST HISTORIAN. THIS IS THE VIEW FROM NORTH TEMPLE. CITY CREEK FLOWS IN THE FOREGROUND. THE LARGE STRUCTURE ON THE RIGHT IS BRIGHAM YOUNG'S BARN.

WE CAN SEE THE BEEHIVE ATOP THE CUPOLA OF BRIGHAM YOUNG'S RESIDENCE CALLED THE "BEEHIVE HOUSE." IN THE DISTANCE TO THE LEFT IS EAGLE GATE WHICH SPANS STATE STREET, MARKING THE ENTRANCE TO YOUNG'S PROPERTY.

DAN WEGGELAND PAINTED MURALS FOR THE LDS TEMPLE IN SALT LAKE CITY, AND THE TEMPLES IN SAINT GEORGE, LOGAN, AND MANTI. HE WAS CALLED THE "FATHER OF UTAH ART" BECAUSE HE WAS A GREAT TEACHER.

DAN WEGGELAND FOUNDED THE DESERET ACADEMY AND TAUGHT MANY ARTISTS WHO HAVE PAINTINGS IN THE ALICE ART COLLECTION.

Waldo Midgley – *Bingham Copper Smelter*

WALDO MIDGLEY WAS A REALIST ARTIST. REALISM MEANT THAT SUBJECTS WERE NOT IDEALIZED, BUT WERE PAINTED AS THEY WERE.

THIS LANDSCAPE COULD HAVE BEEN A PAINTING OF NATURE. BUT NO, WALDO MIDGLEY CHOSE TO PAINT A COPPER SMELTER.

THE HORIZON LINE IN MIDGLEY'S LANDSCAPE IS IN THE LOWER THIRD AND MIDGLEY SETS THE SMELTER ON THIS HORIZON LINE. OUR EYES GO STRAIGHT TO THE PLANT EVEN THOUGH THE MOUNTAINS ARE THE MORE DOMINANT SHAPE IN THE PICTURE.

IF THE PAINTING WERE ENTITLED "MOUNTAIN SCENE," WE WOULD HAVE WONDERED WHAT THE BUILDINGS AND SMOKESTACKS WERE DOING IN THE PICTURE. THE WAY MIDGLEY HAS COMPOSED THE SCENE, THE PAINTING IS CLEARLY ABOUT THE COPPER SMELTER.

THE RIDGE LINES OF THE TWO MOUNTAINS ARE INTERESTINGLY BALANCED IN THE LEFT ONE-THIRD AND RIGHT TWO-THIRDS OF THE PAINTING, MAKING THE SHAPES PLEASING TO THE EYE.

MIDGLEY USES WARM COLORS IN THE FOREGROUND AND COOL COLORS IN THE MOUNTAINS. THE MOUNTAINS ON THE RIGHT ARE COMPOSED OF SEVERAL SHADES OF GREEN AND BLUE. THE MOUNTAINS ON THE LEFT ARE COMPOSED OF WARMER EARTH TONES AND YELLOWS.

Mahonri Macintosh Young – *The Blacksmith*

MAHONRI YOUNG (PRONOUNCED MA-**HON**-RYE) WAS A GRANDSON OF BRIGHAM YOUNG. HE SHOWED AN EARLY APTITUDE FOR WORKING WITH HIS HANDS, AND OFTEN REPAIRED FURNITURE.

HE LIKED TO MAKE CLAY SCULPTURES AND WAS ONCE ASKED TO MAKE THE FIGURE OF A LADY OUT OF BUTTER FOR AN EXHIBIT AT THE UTAH STATE FAIR. THIS BUTTER SCULPTURE WAS SAID TO BE WONDERFUL BUT SOMEONE LEFT THE DOOR OF THE ICEBOX OPEN AND IT MELTED BEFORE IT WAS EVER EXHIBITED!

MAHONRI YOUNG TOOK ART LESSONS FROM J.T. HARWOOD, THE PAINTER OF *BLACK ROCK*. THE *SALT LAKE TRIBUNE* HIRED YOUNG AS STAFF ARTIST TO DRAW “THE FAMOUS AND INFAMOUS” FOR THE NEWSPAPER.

THIS JOB WAS HIS FIRST REAL ART JOB AND LAUNCHED HIM INTO THE GENRE OF “SOCIAL REALISM.”

A “SOCIAL REALIST” IS AN ARTIST WHO AVOIDS PAINTING THINGS IN AN IDEAL WAY, BUT INSTEAD PAINTS THINGS AS THEY ARE WITHOUT GLORIFYING OR HIDING IMPERFECTIONS.

MAHONRI YOUNG TRAVELED TO NEW YORK AT THE AGE OF 22 AND WAS AMAZED AT WHAT HE SAW. HE DESCRIBED HIS TRIP AS AN “EYE OPENER.”

BITTEN BY THE TRAVEL BUG, HE SAVED ENOUGH MONEY TO SEND HIMSELF TO PARIS. IN 1901 HE VISITED THE LOUVRE REPEATEDLY WHERE HE SPENT MANY HOURS OBSERVING THE SCULPTURES AND PAINTINGS IN DEEP SELF-STUDY.

MAHONRI YOUNG DEVELOPED A SIGNATURE STYLE OF SHARPLY-DELINEATED SCULPTURAL LINE. YOU CAN SEE HIS LOVE OF SCULPTURE IN THIS PAINTING CALLED *THE BLACKSMITH*. THE BACK OF THE MAN IN THE BLUE TROUSERS LOOKS VERY SCULPTURAL.

THE ACTION IN THIS PAINTING IS VERY CHARACTERISTIC OF YOUNG'S WORK. YOU CAN REALLY SENSE THE HARD WORK AND FEEL THE HEAT GOING ON IN THIS BLACKSMITH SHOP.

YOUNG USES WARM COLORS FOR THE FLESH AND COOL COLORS FOR THE TROUSERS OF THE FOREGROUND FIGURE, MAKING A STATEMENT OF CONTRASTS. THE DARK EARTH-COLORED BACKGROUND ALSO MAKES THE TORSO STAND OUT. THE MAN WITH THE HAMMER IS COMPOSED OF PREDOMINANTLY COOL COLORS, MAKING THE RED OF THE GLOWING METAL EVEN MORE INTENSE. ALSO NOTE THAT THE BLUE COAT ON THE WALL BALANCES THE BLUE OF THE TROUSERS IN THE UPPER AND LOWER PARTS OF THE COMPOSITION.

IN 1912 THE LDS CHURCH COMMISSIONED YOUNG TO CREATE THE SEAGULL MONUMENT FOR THE CITY'S TEMPLE SQUARE. IN 1939 THE LDS CHURCH COMMISSIONED YOUNG TO CREATE THE MAJOR ARTWORK – *THIS IS THE PLACE* MONUMENT.

MAHONRI YOUNG IS CONSIDERED "THE BEST-KNOWN ARTIST UTAH HAS EVER PRODUCED," ACCORDING TO THE AUTHORS OF *ARTISTS OF UTAH*. YOUNG MAY BE BEST KNOWN FOR HIS SCULPTURES AND PAINTINGS OF ATHLETES AND WORKERS.

DRAMA & IMAGINATION

George Ottinger – *Children of the Sun*

(pronounced OTT in ger with a hard G as in graph.)

THIS PAINTING, *CHILDREN OF THE SUN*, IS BY GEORGE MARTIN OTTINGER, WHO WAS ONE OF ALICE MERRILL HORNE'S MOST INFLUENTIAL ART TEACHERS.

ALICE MERRILL HORNE WAS THE FOUNDER OF THE UTAH ARTS COUNCIL AND THE STATE FINE ARTS COLLECTION. THE STATE ART COLLECTION IS CALLED THE "ALICE ART COLLECTION" IN HER MEMORY.

GEORGE OTTINGER WAS BORN ON A FARM IN PENNSYLVANIA. THE FAMILY FARM EXPERIENCED HARD TIMES, SO GEORGE WAS SENT TO NEW YORK CITY TO LIVE WITH HIS AUNT.

HE HAD A LOVE OF DRAWING AND OFTEN PAINTED SAILORS WORKING IN NEW YORK HARBOR. LATER IN LIFE, SOLDIERS AND FIREFIGHTING APPARATUS BECAME FAVORITE SUBJECTS.

IN 1861 OTTINGER ARRIVED IN SALT LAKE CITY WITH HIS MOTHER, WHO HAD BECOME A MORMON. A STINT AT PAINTING SCENERY FOR THE SALT LAKE THEATER LAUNCHED HIS ART CAREER IN UTAH.

EVENTUALLY, HE BECAME A PROFESSOR AT THE DESERET ACADEMY OF FINE ARTS, A PORTRAIT PHOTOGRAPHER, AND A FINE ARTS PAINTER.

BUT THE JOB AT WHICH HE EARNED MORE MONEY WAS CHIEF ENGINEER OF THE FIRE DEPARTMENT, WHICH HE HELD IN SALT LAKE FROM 1876 TO 1890.

GEORGE OTTINGER OFTEN SELECTED SUBJECTS FOR HIS PAINTINGS THAT WERE OUT OF THE NORM. THIS PAINTING, *CHILDREN OF THE SUN*, IS AN EXAMPLE OF THAT.

OTTINGER WAS A SELF-TAUGHT ARTIST AND HE NEVER FELT CONSTRAINED BY WHAT OTHER ARTISTS WERE DOING. PERHAPS THAT IS WHY HE SUFFERED FINANCIALLY. THE FATHER OF TEN CHILDREN, HE “GRIEVED” THAT HE COULD NOT MAKE MORE MONEY FROM HIS ART.

WHEN HIS STUDENT, ALICE MERRILL HORNE, TOOK UP THE CAUSE FOR THE ESTABLISHMENT OF A STATE FINE ARTS COLLECTION, OTTINGER WAS FIRST TO HELP HER AUTHOR THE BILL.

George Taggart – *Prayer*

LIKE OTTINGER’S PAINTING *CHILDREN OF THE SUN*, THIS PAINTING BY GEORGE TAGGART EVOKES EMOTION.

WHERE OTTINGER’S PAINTING IS DRAMATIC IN AN ALLEGORICAL WAY, TAGGART’S PAINTING IS DRAMATIC IN A THEATRICAL WAY. THE ELDERLY COUPLE ARE OBVIOUSLY DISTRESSED. WHY IS NOT CLEAR.

OTTINGER’S VIBRANT COLORS AND HOVERING CHARACTER OF THE FIGURES SUGGEST A GOOD DREAM OR EVEN A VISION.

THE TITLE OF TAGGART’S PAINTING IS *PRAYER*, GIVING US MORE INFORMATION WITH WHICH TO SPECULATE ABOUT WHAT’S HAPPENING.

BOTH PAINTINGS SHOW THE ABILITY OF THE ARTIST TO USE IMAGINATION AND STIR THE EMOTIONS.

MOOD & THOUGHT

Mary Teasdel – *Mother and Child*

MARY TEASDEL STUDIED PAINTING UNDER J.T. HARWOOD (*BLACK ROCK*) IN 1891.

HER FONDEST DREAM WAS TO STUDY IN PARIS, BUT YOUNG UNMARRIED WOMEN DID NOT DO THIS BY THEMSELVES IN THE 1890s.

BY 1899, HER FATHER FINALLY GAVE IN AND SHE WENT TO PARIS WITH TWO FRIENDS. SHE WAS 35 YEARS OLD. MOST OF THE MALE ARTISTS WE HAVE STUDIED TODAY WENT TO EUROPE IN THEIR EARLY 20s.

MARY TEASDEL STUDIED WITH BENJAMIN CONSTANT, JULES SIMON AND JAMES MCNIELL WHISTLER. MARY TEASDEL BECAME THE FIRST WOMAN PAINTER OF UTAH TO EXHIBIT IN THE FRENCH SALON. ONLY ONE OTHER UTAHN HAD THAT HONOR – J.T. HARWOOD.

MARY TEASDEL RETURNED TO UTAH IN 1902 AND WAS APPOINTED TO THE BOARD OF THE UTAH ART INSTITUTE WHERE SHE WORKED WITH HER FRIEND ALICE MERRILL HORNE ON IMPROVING THE ARTS IN UTAH. ALICE MERRILL HORNE ALSO STUDIED PAINTING UNDER MARY TEASDEL.

MARY TEASDEL'S PAINTINGS WON MANY AWARDS AND HONORS THROUGHOUT HER LIFE. SHE IS CONSIDERED ONE OF THE STRONGEST OF THE UTAH ARTISTS.

MARY TEASDEL'S PAINTING, *MOTHER AND CHILD*, CREATES A CERTAIN MOOD. IT IS NOT A PORTRAIT, BUT A STUDY OF A PERSON'S MOOD. THE MOTHER IS STARING OUT THE WINDOW. SHE'S NOT CRADLING THE CHILD, BUT HAS ALLOWED THE CHILD'S BODY TO RELAX, ALMOST AS IF SHE'S FORGOTTEN IT. HER EXPRESSION LOOKS NEITHER HAPPY OR SAD. SHE SEEMS LOST IN THOUGHT.

THE COOL BLUE OF THE BLOUSE AND THE DARK COLORS ADD TO THE MOOD OF THE PAINTING.

Florence Ware – *Breakfast in The Garden*

WE CAN COMPARE MARY TEASDEL'S PAINTING WITH FLORENCE WARE'S *BREAKFAST IN THE GARDEN* AND SEE A SIMILAR MOOD. THE GIRL HAS A LAVISH BREAKFAST ON THE TABLE WITH SOME LUSCIOUS LOOKING MELON, BUT SHE'S NOT EATING. SHE SEEMS TO BE STARING AT NOTHING. SHE SEEMS LOST IN THOUGHT.

JUST AS *MOTHER AND CHILD* IS NOT REALLY ABOUT THE RELATIONSHIP BETWEEN THE MOTHER AND CHILD, BUT MORE ABOUT THE MOTHER'S MOOD, THIS PAINTING IS NOT REALLY ABOUT HAVING BREAKFAST. SOMETIMES OBSERVING WHAT A SUBJECT IS NOT DOING IN A PAINTING PROVIDES CLUES TO WHAT THE ARTIST INTENDED THE PAINTING TO BE ABOUT.